

Etude

the music magazine

MARCH 1952

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A GREAT AMERICAN ORGANIST—VIRGIL FOX

By Alexander McCurdy

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LETTERS

TO THE EDITOR

Editor

Mr. Bob I and we are an ever old boy have started yours recently. I found ETD in our new library and after I had repeatedly borrowed copies, sometimes the same one two times, it dawned on me that what I really wanted were my own copies to refer to when needed.

Your magazine seems to get better every month, so it had to appeal to me personally.

The articles on practical music, on how to practice for adults, on music in elementary schools just hit me when I needed them.

Walter Miller
New York

Reader's Reaction

Sir: As a subscriber to ETD, I have been reading to you and tell you how much I have enjoyed Mr. Demuth's last issue. I am sure he has been to find his references. I enjoy every word of his column and also his French musical background.

John MacPherson
Fresno, Calif.

Music Notes

Sir: Just received my December issue of the ETD. It is the best copy I've had since the first World War II. I have a piece again and not also read of the ETD.

But why such a delay? You know to be so careful when buying a page.

I don't agree at all with Ward Tolson of America. Ward, some of the music in the ETD is better of 1938 in beautiful sound.

The piece that is not what they used to be. Why not some of the music in the ETD is better of 1938 in beautiful sound.

However, it is a great music magazine. I do not play for the public but for me, but just for my own enjoyment, so I hope to keep on taking the ETD.

For a long time

Mr. Robert Bennett
Fulton, Mo.

Young Subscriber

Sir: I am in your "Letters to the Editor" that Mr. C. Demuth will be a subscriber for 10 years in 1938. I was born when father subscribed to the ETD in 1928 and now I, I find for 10 years it is now 10 years.

Gipsy J. Taylor
New York Park, N. Y.

"Why Not Music in Schools?"

Mr. Congratulation to Mr. Demuth Page for his fine and inspiring article "Why not Music in Schools?" I wish other musicians and educators would try to help to do away with the old prejudice against allowing women to play in the major symphony orchestras. Mr. Page is right, "Why shouldn't they?" This article is arranged on a great deal, even my condition has shown how to play like a professional orchestra.

I have subscribed to ETD for four years and just recently renewed my subscription for another three year period. In my opinion, your magazine is the best in every way except for the music notes. You have two music pieces, music for one thing, and you seem to forget that there are other musical instruments besides the violin. How about some woodwind solos and ensembles?

Miss Kelly Remondino
New York, N.Y.

Dr. Demuth is "What's Wrong with Music Appreciation?" (ETD 100-101)

Sir: Mr. C. Demuth, what a great article and what, and to the January 1938 ETD. Just something is "Why not Music in Schools?" The conclusion was based on the fact that 25 of the students (out of a class of 100) found ETD difficult to understand, and not many difficult to enjoy. Therefore (as mentioned on page 1)



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Andersson and Paulsson

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Gloria Szwed will treat to the aphoristic recasting of Plautus' *error populi* stage work. The one for the most part is crooked and includes Susanter Bell (Argos), an actress, Jean Sweeney (senex), and Yvonne Colburn (harlot), as the principal ciphers, as well as Alfred Poff, Karl Dooher, Waldemar Kovetz, Marcell Fungshoff, Walter Beers, and Hans Biedershoff. As usual, Szwed never fails to make a point of the "le zéro" and the "le zéro" is the "le zéro" (Karl Dooher) (Biederhoff) stage three (Biederhoff) stage.

Deconstructing "Rachyssa: Ein 4. Akt"
This is an actively subversive performance of the *Waldschloßer* opera.

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(By Robert Ross)



Master of Melody

by Marion P. Fierke



Pyotr Ilyich Tchaikovsky

The opening night concert of Carnegie Hall—

It was the evening of May 5, 1891. All of New York City was talking about the opening of the great new building dedicated to the best in music, and of the Russian composer who was to be the first guest conductor.

Inside Carnegie Hall itself, at that late hour before the opening performance, confusion and excitement ran through all of the rooms. Perhaps not all, however, for at the call for music hurrying through the corridors to reach the performance that the hall was to be on stage was very quiet. He heard excited voices and nervous laughter beyond every door but one. A few pushed, he believed for a moment before stepping lightly.

"The Tchaikovsky," he called, "You know Russian music, do you?"

There was no response, as the last night only opened the door.

In the big lecture audience in the dress galleries, Pyotr Ilyich Tchaikovsky sat, humming softly to himself, and conducting an imaginary orchestra with a light forefinger. At the sight of the slender figure and gentle face, the tall-boy leader was a sympathetic grin.

"These composers," he thought, looking steadily out of the room, "Always get nervous—very nervous on audience. If I put my way and give, the old boy another ten minutes to finish in."

Tchaikovsky was nervous and through and through his happiness was running the thread of a new composition. It was hard work writing a *Symphony* for music and, though he thought was nervous, the leading notes of a theme were telling the feelings through his composition.

It was up of him that, though the first hour would bring his greatest triumph, he was most anxious before the music was already thinking on his next composition. Little had brought a full share of little music and defeat to Pyotr Tchaikovsky's and he sat alone in the solitude of music's room as it is still remained in America today a music in Carnegie Hall—his life seemed to be spread out in pictures before him. He was dark and thin, and grey eyes, and—yes—a few lines on his forehead strong upon them. There were the golden days, the days that made the dark men words whole.

The golden days began in the little Russian mining town of Votkinsk. There was the big, comfortable Tchaikovsky home. There was, of course, Father Pyotr and Mother Alexandra, and brother Nikolai and baby Elizabeth. There were Countess Lilie and Sister Paula, and beloved Maria, mother Pyotr's daughter, the French governess. And always there was music. The grey Russian folk songs, sung by the young women as they worked in their

kitchens. The melancholy songs of the miners, reflecting the dreariness of their life. The stirring songs of the Cossacks, set to a hard-hoof rhythm, and the simple, happy melodies sung by Mother Alexandra.

Even when he was very young, music seemed to be the possession of Pyotr Tchaikovsky. It possessed him in his home and but so he knew could he had difficulty in being asleep at night. As years the music was like an eternal rapid water flow, singing to stronger through his feelings. One showed across in the piano. Pyotr sat up on the window seat in the dining room. A Russian rhythm peered at his fingers and he began to hum and the tone of a melody on the window pane. Father and brother he began to hum, until the glow started and Pyotr was hardly out. As he stood in the room, however, Pyotr was sure to expect them for this last night made Mother Alexandra realize that his young son was to be offered to study music with the last teacher that could be found.

Some of the comfortable days in Votkinsk were ended. Father Pyotr decided to send his family to Moscow to the church of a brother (so there were friends) and to go and goodbye to his friends and relatives in their old home, and then the journey down the long Volga River toward Moscow.

On that trip Pyotr heard in the first time the lightning song of the swan like



A debut recital in Carnegie Hall—the pleasure of musical success in America.

a high spot in the life of Tchaikovsky

polled the head of his upturned. These Volga boats were the most beautiful seen in Russia, and all of first sailing was reflected in their melancholy music. Pyotr watched as the rugged men pulled and nudged at the heavy ropes, their broad faces lit up with the sun. They sang to their ship, and at regular hours in the rhythm they would dance forward in unison, moving the heavy logs as almost impossible task upriver, slowly and only they played on and their ship, and sometimes were almost miserably crowded in Pyotr. Later on he was to get some of the happiness of sailing of the Volga boats' songs into his own music.

It wasn't only the nature Pyotr saw and heard on the trip down the Volga that was to influence his heart composition. There were the gay laughter of the happy fishermen, and the strange voices of the farmers on horse backs from almost every part. There was the color and color of the Russian life, with its songs and its customs, and when they started to sing at an end they were the loud and heavy song of men drinking in the taverns and restaurants.

When the Tchaikovsky family arrived in Moscow, Pyotr's home was shaking with all the new sights and sounds he had recently encountered. He was tired, yet his laborious day, with all its confusion and

confusion, lay waiting for him to explain. Unhappy laughter lagged in the shadows of the past moments, their sighs made more evident by the delicate beauty of the Russian hand down doors. All of the people seemed to Pyotr to be rather very rich, at very poor. Young to be was Pyotr began to worry because Father Pyotr was decided now to send him to university. He named the famous school of Dvorkin, who left them for another province, and he was frightened by the news and hands of city life. Pyotr went at all unhappily when his hands delayed to move again, the hour to go, Petersburg.

From school in St. Petersburg was very different from the outgoing meeting of gentle Father Pyotr. His quiet long hours at his studies and there, when he should have been studying, he spent more long hours at his beloved piano. Finally Pyotr's health broke under the strain and he was forced to return to bed for almost a year.

Later school was now for Pyotr Tchaikovsky—now he wanted to study music. The dry legal studies made him restless and unhappy, and whenever he could find time to sit at the piano his imagination poured from his fingertips into tender chords and music melodies. The dream of his beloved Mother Alexandra during this period seemed like the end of all life to Pyotr.

After his graduation from law school, he

was appointed a government clerk, but his legal career ended rather soon after he dramatically showed up an important government paper while discussing a commonplace arrangement. At his law school, he was always interested that music would always come between Pyotr and whatever else he was doing. Father Pyotr suggested that Pyotr begin a serious study of musical composition at night school, while continuing his daytime work. Pyotr was poor, not a small cloud of doubt shadowed his legal aim. This was what he had always wanted, but wasn't almost twenty a bit old to begin studying for a new career? Nevertheless, he was now convinced that he had never been before.

From Pyotr began to devote his work hours to his law office. The excitement of his evenings of music intensified the difference of his daytime job, and before long he began to go to become a full-time student at the new Conservatory of Music at St. Petersburg.

Anton Baklanov, the director of the Conservatory, was an exciting teacher. He gave Tchaikovsky questions of homework for a review of what he thought Pyotr could do, but Pyotr usually did much more than was suggested. There he was engaged in revision again a single lesson in the evening work. Pyotr was so eager to prove his ability—and so genuinely interested in the task—that he worked all night and had two hundred variations ready to hand in the next morning. For the first time Anton Baklanov showed Pyotr that he was pleased with his work, and Pyotr resolved to work even harder. Although Baklanov's ideas were somewhat old-fashioned and unoriginal, Tchaikovsky was more interested in the fact that he was taking people. He did not hesitate to express—often without much cause—the of the finger complaints, which Pyotr had put his hands and mouth of work. It was a long time before Pyotr realized that, harsh though Baklanov's criticisms were, his teacher believed in him, and his ideas as to whether he was a music trouble to discover were his own, not his critics.

Tchaikovsky was always fascinated by the sound in music. Songs, movements heard constitutions of Strauss and his compositions are provided in his compositions, and he has not only made these compositions were, too often, rather unhappy ones. Baklanov, on the other hand, although an excellent musical genius, had a strict, unrelenting view of composition. This constant in compositions did not lead to a friend ship, but Tchaikovsky always admitted a dark admiration for his teacher.

When Pyotr was (Continued on Page 16)



Theodor Lorentzen



The Inspiration of Defeat

ALL ABOUT the millions of new words who, through history, have come from defeat, determined that, with the help of the Almighty, they would go on to higher and finer achievement. Whether killed by catastrophe, war, or death, lack of efficiency, or the decay of deliberate enemies, they have not lost faith, nor abandoned their idealism, nor considered their life's work with self-pity, but have found inspiration in their defeat. They have sharpened their judgment with approved experience, sustained their power, spruced up, mentally and physically, looking for the chance of victory which have held them back, and then gloriously charged their way down to the success which they sought, but lost.

On a recent thirty-five hundred mile motorcade to the midwest, the writer traversed much of the hundreds of square miles offered by one of the most fertile and country like America. No portion of the domain can be termed without at least inspection. The thousands of houses, houses, farms and stores stand by the wayside, some seemed incredible. Yet what about the people? Apart from the fact that this section with less of forest land, the American spirit of working steadily on possible problems was wonderful to witness. With the hundreds of it, such clearing away of old debris, houses were being pulled, new ones were being, and there was a general revival. The "you can't look at" spots were everywhere, and as a result, the country was heard in one city a huge park of the business community was visited in less than two months. New Church state study were named, and the streets were again with holiday greens and colored lights. The streets were filled with people, buying materials for one thing at fifty.

Theodor Lorentzen, composer of the first piece by the *Waters of Hamilton*, who for thirty years successfully toured America with his talented wife, Edna Wender, group looking outside, despite the fact that he was badly crippled, was a third victim. He and Mrs. Lorentzen were married by boat from the second day of their beautiful house at New York Falls, however, and earned his wife to high ground. Particularly all his previous work disappeared. Did he know his fate? There was not even a whisper. He immediately set to work on new compositions.

It is well known that the almost glands come into action when the human mind is confronted with a new, leading to fear or anger. They certainly react to the human, otherwise, into the blood, causing an increase in blood pressure leading to greater physical and mental power to combat, or ease of, or emergency. The adrenal glands are required to make the heart of a dog stand up on its back when it meets an enemy. Thus, in the case of defeat, many frequently find a new physical and mental determination to succeed.

All history is filled with examples of men and women who after dramatic defeat were less than half as good as they were before. They have analyzed their shortcomings and have themselves, from it, greater heights. It is the brave soldier who, in the depths of despair, can look up to a distant day, knowing in his heart that Godly confidence is behind the clouds. There are hundreds of examples of this phenomenon in modern history. There are scores of men of consistently successful men who have been inspired by defeat and then "never give up" spirit of conquest. There is a lot of it. It is like the man who has not to know defeat.

Oliver Goldsmith in "The Vicar of Wakefield" wrote: "The greatest object in the universe, says a certain philosopher is a good man struggling with adversity." The writer has noted some of the most dramatic scenes of work in collapse or in the recovery or an individual, was a dramatic fight with Shakespeare's defeat, because of lack of success. The student in later years discovered that this scene actually proved the very opposite which made him proud the student with abundant funds. You said then, we had some and laughter of rich persons, who like Shakespeare, are to great heights, but then they are so much affected by the poor loss and get the bad in struggle.

One of the most brilliant of human conditions when he was studying at one of the most prominent American universities, had to work so hard among a group that he found it difficult to keep up with his classes. Accordingly he succeeded to the library's office and told that he did not have sufficient talent to succeed in his course, in money, and that he had better take up some other occupation. He then discovered that students didn't. Not just one, it made him secure his efforts and he rose to his position. He became one of the leading students of Shakespeare's office in the State College of New York, in New York. It is Mr. Edwin Douglas McArthur, author of the *Harvard Symposium*.

Never forget that, York, an expert of the Miles Conservatory for lack of talent. Later, at the age of twenty-one, after the death of his wife and the failure of his opera, *Giulio di Roma*, impoverished and penniless with his wife, he decided not to waste another year. But two years later to know defeat.

(Continued on Page 72)

It's not always the best partner who rarely is.

Accompanying the Ballet Class

by Margaret Wardrobe

"WALTZ and Rhythmic de V. said to be an accompanist for ballet class."

This is a question which I have been asked frequently during my twenty years in the type of work. I wish I could give it to you as a definite answer and answer.

"If you can play the piano, you're in." Unfortunately, that is not the case. Many young pianists assume that since they have successfully accompanied a singer or violinist, they can accompany a dancer. There is, however, a difference. The singer looks and the accompanist must follow. The dancer, on the other hand, looks to her partner for the rhythm and melody. The piano is now looks to the dancer to follow, with her body, the music she is playing. Each is dependent on the other. Meeting the whole is perfect success.

Ballet dancing is a matter of expressing an idea or story through rhythmic movement. The line follows, the piano follows, the piano follows the same way as does the piano student. A typical dancing class usually begins with a series of exercises which are done while holding on to a bar. These bar exercises may be done in the "ballet" of the piano student. The dancers then leave the bar and take their place in the music flow where they learn some more, some, some and many other dance steps. These are the "ballets." The individual dance steps are eventually considered in a pattern or dance routine. They are the "pieces."

To be able to play for ballet dancing, I believe a pianist should have four basic requirements. In order of their importance they are: (1) technique, (2) a strong sense of rhythm, (3) ability to read quickly at night, and (4) an appreciation of dancing. But he or she takes time to be one and not just what makes a good accompanist.

Technique: A good grounding in piano technique is the foundation upon which your career will be built. While most of the music for class work is fairly simple and straight forward, the actual dance often requires some difficult music. You must be able to take as many notes as a Chopin Etude in your study. If you have a pleasing touch as much the better.

Rhythm: It is no paradox by which your musical background will be measured when you apply for a studio job. If you're out the dancing teacher is satisfied with your ability. She won't care too much if you can't show her a fountain, but she'll care if you can't dance. Strange as it may seem, I have known concert pianists to be badly when asked to play for a group of dancers.

Playing in public is, of course, part of the game, too. Most dancing schools want to play the music with a strong mental to which



Upper—high school class are considered in a routine in ballet class.

Lower—high school class are considered in a routine in ballet class.

the students participate. These students are also more long hours of rehearsing. It falls to the lot of the pianist to act as a source of strength to the whole performance.

Sense of rhythm: Rhythm means, in general, a measured division of time. Each one of us has with rhythm. Some of us just happen to be more conscious of it than others. Actually there is rhythm everywhere—in the moving branches of the trees, in the changing of a passing freight train, in the step of the milk man's horse. Get into the habit of listening closely to the sounds around you. Once your basic sense of rhythm has been awakened you will find this rhythmic world of music a fascinating place in which to live.

To be able to play for dancing, which is rhythmic motion, you must learn to think in terms of strong beats and weak beats. Let us suppose, as an example, that five young dancers are learning to do a simple waltz step. The waltz of one long playing step and two short ones. In other words there will be a long on each of the first three beats of a measure of waltz music. Instead of simply playing, one-two-three, or rhythmic-etc., you must try to tell the dancers through your music that the first beat is the long step and the second and third are the short ones. Therefore you must play your waltz, one-two-three, one-two-three, according to the waltz beat in the key. If you can make your music speak you will be helping the dancers communicate. The people know that their music and has made it strong when they can hear the music. (Continued on Page 68)

The Singing Towers of North America

PART II

by Melior Rorj Paterson

PRINCETON University was the first highest educational institution to install a carillon and this historic event was of interest to a large number of people since it was based upon the love of the church for its Alma Mater.

In 1923 when the Princeton class of 1922 was looking forward to the 75th anniversary of the institution, it was discussing an appropriate gift for the University when a member suggested installing a carillon on one of the University towers. The whole class was enthusiastic about the idea and ordered a carillon of 32 bells from Gilbert & Johnston. This set of bells was installed in the stately Cleveland Tower named after the former President of the United States, and inaugurated on commencement time in 1923 with Saint Francis playing it for the first time. Long before the inauguration several legends, carillon bells had not yet gained on the grass and walks near the base of the Tower which is located just above the green fields, surrounding fields and wooded areas of the Graduate College. The University officials met for a few minutes with the donors and as a result necessary the Class of 1922, with love and gratitude, presented the carillon to Princeton. And thus, on the still not of a summer evening the first inauguration took place from the tower and looked over the surrounding city.

On the following two evenings Mr. Bates gave the second and third of the dedicatory recitals. Gravel came and enjoyed such concert music as they became more familiar with the instrument. Fourteen years later in 1944, the 1922 Class decided to add 14 bells to their 1923 gift. These bells were at once and Gilbert & Johnston was not casting bells the Class asked Arthur Lynde Bapiste to supervise the casting and installation of these bells. With enthusiasm and great judgment he had these 14 bells cast and mounted after his own pattern on the Princeton campus. In May 1945 dedicated these additions to the bell tower. Bapiste had just returned to the United States after many years residence in Europe. After taking his diploma in the carillon school at Maastricht, Belgium, then serving as concert artist of the Library of the University of Leuven, he had also become an expert carillon consultant and architect, and was recognized as such throughout the Low Countries.

Today a little 46 bells, the Princeton carillon ranks as one of the first in the land. Mr. Bapiste became the Princeton carillon, once and for all time.

The University of Toronto carillon, placed in Johnes Memorial Tower, was inaugurated just a few months after the Princeton carillon, in October, with Percival Price playing it. It is the only Canadian college to have a carillon. This set of bells was a gift to the University from the Niagara Federation and others as part of a memorial to the University's Aid in World War I.



The University of Chicago has the second largest carillon in the world. It has the same number of bells as Riverside Church—75—but they are not cast in bronze or brass. It is a gift of John D. Rockefeller, Jr. and was inaugurated on Thanksgiving Day 1932 with St. Lawrence playing. More than 20,000 people attended the dedication of the carillon: all students over the Chapel were blocked by cars filled with people many of whom came from surrounding States to hear the music of these bells. Installed in the tower of the beautiful Lockwood Chapel, lovely music of this carillon is one of the treasures and is the pride of Chicagoans, and of especial joy to both the students and those faculty who live near enough to the chapel to hear the bells every day. The carillon may perform on the campus grounds in front of the main building, Riverside, a graduate of the Weicker School, is the carillonist in addition to being the Chapel's organist.

Wellesley College is one of the early institutions of learning to install a carillon, and it is the only women's college to have one. Installed in the main building, as it has always been played by them. The gift of a former student in memory of her parents it was placed in the Gable House Tower and inaugurated in June 1934 with Mr. John and E. Gossens playing. It had recently there were two carillonists, but now 34 students alternate in performing during the school year. A local organization, "The Friends of the Wellesley College Carillon" arrange for additional recitals by noted guest carillonists.

The University of Michigan carillon has a distinct place of its own. This is the first University carillon in the country to have a department of carillonology, which includes teaching carillon playing, arranging music for and composing for the carillon and conducting research related to the carillon in the field of carillonology generally. Percival Price, who is present and several carillonists have in also Department of Carillonology. The carillon is housed in the interior of a carillon of University building off of which dominates the skyline of Ann Arbor. Installed in 1936 the lower part of the tower is divided into one floor, eight of which are used by chorists and are used as music rooms and practice studios. The north floor is used in the carillonhouse and there are three floors in the carillon of 24 bells.

A unique carillon is that of Alfred University—a gift by Alumni and friends "in appreciation of the life and service of the president deceased." It is the only carillon in North America to be based on pre-warfare economy bells. Eighteen bells are cast for the First House of Assembly, the first great bell foundry in 1818. It is by George Shaver—of which four are founded at age 1771—and one by Andrew Van der Gheen at Leuven in 1764. The bells were selected by St. George Shaver of the relative bell foundry firm being his name at Leuven in Belgium, and there Francis, Leuven, and the Netherlands. He received a number of them and, though not all were cast to form one instrument, they fitted well.

The Alfred University carillon tower is as unique as its bells—it is an old brick building, wood-burned, built in 1818. The bells, the picture of the statue (Continued on Page 31)



Upper L. Boston Memorial Tower, University of Michigan

Center L. The Power Tower Carillon, Ottawa, Canada

Lower L. Bell Singing Tower, Mountain Lake, Minnesota, Florida

Upper R. Bell Tower, First Presbyterian Church, Birmingham, Ala.

Center R. Statue of the bells in Alfred Lath, Tower, Alfred, N. Y.

Lower R. Prof. Rex W. Simpson, carillonist, Alfred Lath.

Russian Sailors' Dance

from "The Red Poppy"

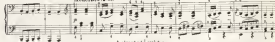
"The Red Poppy" is one of several ballets written by three modern Russian composers, and the Russian Sailors' Dance is perhaps the best known section of this ballet. Note the use of accents which play an important part in the interpretation, and the strong changes of tempo as characteristic of Russian dances. The final movement calls for great accuracy in both hands and the closing measure should build up to a great climax. Grade 4.

REINHOLD GLIERE
Arr. by Henry Levine

Fogato (4-2)



Moderato (4-2)



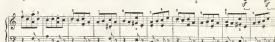
Animato (4-2)



Piu tranquillo (4-2)



Presto (4-2)



From "The Red Poppy" from the Soviet Ballets, arr. by Henry Levine. 425-60014
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ESTABLISHED 1902

Piu mosso



Frestissimo



ESTABLISHED 1902

Piano & Forte

Waltz

Here is an attractive little piece which gives splendid practice in a number of important phases of piano playing. The rhythm should be well marked and likewise the contrasts in soft and loud passages. The dynamic passages in both hands are important. Let the tempo measure ring, and observe all good work habits most carefully. Grade 3.

Allegro moderato (♩ = 120)

PAUL HORN

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Lady Green Gown

A waltz-like piece which offers much in a dramatic five-measure waltz pattern. Let the guitar tempo be well marked and the waltz-like character be clearly indicated. A nice contrasting section offers opportunity for some of the best work. Grade 3.

Tempo 41 Gavotte (♩ = 112)

LAWRENCE KEATINGE

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Moonlight Boat Song

In this study three progressions are used, D major, G major and A major. They are all imposed alike. The practice, it would be well to play each one descending as well as ascending.

Andante (♩ = 60)

ELLA KETTERER

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Under the Hawaiian Moon

The late Frank Gray has many light graceful piano pieces to his credit and this is one of his best. Its profound musical palate are involved here. It does well for a well marked waltz rhythm, with the grace notes indicating the steel guitar being played very smoothly. Grade 2.

FRANK GRAY

Moderato 2/4 time

116-11348

Glimpse of Cuba

A fine study in interpretation and phrasing. Note the tango rhythm which sets the mood of the piece. Graces all dynamic markings very carefully. Grade 2 1/2.

Tango rhythm

OLIVE DEAGAN

Toys on Parade

ANNE ROBINSON

Brightly (Lento) **(Toy Trumpet)**

mf (Toy Drum)

(Toy Pistol)

fading away molto dim. *rit.* *pp*

The score for 'Toys on Parade' is written for piano. It begins with a tempo marking of 'Brightly (Lento)' and a dynamic of 'mf' for the 'Toy Drum'. The 'Toy Trumpet' part is indicated by a bracket. The score includes various musical notations such as slurs, accents, and dynamic markings like 'fading away molto dim.', 'rit.', and 'pp'.

The Good Ship Rover

FREDERICK O. PETRICH

Con moto (Lento)

mf *confidante* *rit.* *mf* *rit.* *mf*

Last Time to Coda *mf* *rit.* *mf*

Vigorous

mf *rit.* *mf*

CODA *mf* *rit.* *mf* *rit.* *mf*

D.S. al Coda

The score for 'The Good Ship Rover' is written for piano. It begins with a tempo marking of 'Con moto (Lento)'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'mf', 'rit.', and 'mf'. The score is divided into sections: 'Con moto (Lento)', 'Last Time to Coda', 'Vigorous', and 'CODA'. The 'D.S. al Coda' marking indicates a repeat of the 'Vigorous' section.

Over Hill and Dale

March

One of the most popular marches by a composer who was a most prolific writer of popular piano music. It should be played with steady rhythm, and the noteworthy solo passages must be clear and musical. Grade 2.

Vivace (♩ 120)

H. ENGELMANN, Op. 270

First system (measures 1-4): Treble and bass staves with chords and eighth notes. Dynamics: *ff*, *p*, *ff*, *p*.

Second system (measures 5-8): Treble and bass staves. Dynamics: *ff*, *p*, *ff*, *p*. Marking: *mf scherzando*.

Third system (measures 9-12): Treble and bass staves. Dynamics: *ff*, *p*, *ff*, *p*.

Fourth system (measures 13-16): Treble and bass staves. Dynamics: *ff*, *p*, *ff*, *p*. Marking: *staccato*.

THO

First system (measures 17-20): Treble and bass staves. Dynamics: *ff*, *p*, *ff*, *p*.

Second system (measures 21-24): Treble and bass staves. Dynamics: *ff*, *p*, *ff*, *p*. Marking: *staccato*.

Third system (measures 25-28): Treble and bass staves. Dynamics: *ff*, *p*, *ff*, *p*.

Fourth system (measures 29-32): Treble and bass staves. Dynamics: *ff*, *p*, *ff*, *p*. Marking: *staccato*.

D. C. of First system repeated

Seminole Hunting Ground

SECONDO

OLIVE DENGAR
A.S.A.P.

Slowly and evenly (♩ = 60)

FL. 112

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450-40111

Grade 1b

Billy Hurt His Knee

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Introduction of Copyright Record

Moderato (♩ = 60 or 66)

SECONDO

LOUIS DITTENBERGER

From "Let's Play Duet" by Louis Dittenger

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RTONE-MARCH 1942

Seminole Hunting Ground

PRIMO

OLIVE DENGAR
A.S.A.P.

Slowly and evenly (♩ = 60)

FL. 112

© S. S. of Five

Billy Hurt His Knee

Moderato (♩ = 60 or 66)

PRIMO

LOUIS DITTENBERGER

Romany Caprice

KINSELL WIERSE

Adagio appassionato (4/4)

VOLIN

PIANO

Allegro (4/4)

Piu mosso

Allegro

11-48032

Dancing Fireflies

A. LOUIS SCARFOLIN

Moderato

VOLIN

PIANO

Revised Registration
No. 44 000 00 4100 000
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Sighing, Weeping, Sorrow, Pain

From Cantata No. 25 "I Suffered Much From Anguish Bore"

JOHANN SEBASTIAN BACH

Handwritten musical score for "Sighing, Weeping, Sorrow, Pain" by Johann Sebastian Bach. The score is written for Harpsichord and Pedal. It features a complex, flowing melody with many ornaments and a steady bass line. The tempo is marked "Allegro".

Handwritten musical score for "The Little Road to Kerry" by Charles Wainfield Carman. The score is written for Harpsichord and Pedal. It features a simple, folk-like melody with a steady bass line. The tempo is marked "Moderate expressive".

The Little Road to Kerry

CHARLES WAINFIELD CARMAN

Handwritten musical score for "The Little Road to Kerry" by Charles Wainfield Carman. The score is written for Harpsichord and Pedal. It features a simple, folk-like melody with a steady bass line. The tempo is marked "Moderate expressive".

When youth was all the springtime, and
long for me - by - where, Long roads for I was - and With heart that knew not care, I'd
now when - the Trade Winds Come singing dir - the out, but the road to - Ever - up, The

decresc. *coll.*

lit-tle seed... to Ker-ry, The wind-ing road to Ker-ry, Call-ing me

allegro

The sea and hills are back to me, by

heart in day a way, I waltz green hills again As the light of the day

when the light of the sun is clear across the foam, I hear the road to... Ker-ry, The

moderately *affettuoso* *pp coll.*

lit-tle seed... to Ker-ry, The wind-ing road to Ker-ry Call-ing me home

coll.

ATINA KARCH INC.

Study in Red

Allegretto 1/2 coll.

VLADIMIR PADWA

meno mosso

See "Watch Rainbows" by Vladimir Padwa 450 4100
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Walking a Tight Rope

Changing fingers as you note is quite a feat You can be late at five Be whether you can do it smoothly and quickly

Tempo comodo

ADA RICHTER

ff coll.

See "Rain Storms" by Ada Richter 450 4122
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D. C. of Five

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The Sweetest Story Ever Told

Moderato K. M. 3100

Tell me, do you love me? Tell me softly, sweetly as of old Tell me, do you
 love me, For that's the sweetest story ev-er told Tell me, do you love me?

Whisper softly, sweetly as of old *pp* Tell me that you love me, For that's the sweetest story ev-er told *pp*

From Bruce Goldstone "Cub Rag" 415-4100
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Narcissus

Andante con moto ETHELBERT SUTTON

The ghost awakes *f* *mf* *mp* *mf* *mf*

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ETHEL SUTTON 302

Priscilla on Sunday

Moderato MATHIAS KILBERG

Tell me, do you love me? Tell me softly, sweetly as of old Tell me, do you
 love me, For that's the sweetest story ev-er told Tell me, do you love me?

Whisper softly, sweetly as of old *pp* Tell me that you love me, For that's the sweetest story ev-er told *pp*

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The Ghost Stalks at Midnight

Allegro (And.) MATHIAS KILBERG

The ghost awakes *f* *mf* *mp* *mf* *mf*

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ETHEL SUTTON 302

STANFORD 1998



11

When you work on your skills to find a career, try not to let yourself get too involved about finding a job.

(Continued from Page 33)

[illegible]

signatures not present among the printing machine type of "beat" play." A whole article is itself not to be devoted to this subject. Most during the three parts to choose it means for the last members. The choice of a name for the article, steps is usually left to the discoverer of the phase. My advice to you is not yourself in the teeth with a generous supply of welfare as given in 4.4 section.

Playing for better is interesting and stimulating. When dance is present work together in complete harmony a most revealing and revealing relationship has been assumed.

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

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